

3/15/79

### International Triple Play

Ballet troupes on tour usually carry around their own flooring so they can dance on familiar surfaces. Alicia Alonso, the Cuban ballerina, was thus understandably rattled in Moscow recently when her company unrolled its large linoleum floor at the Bolshoi Ballet, only to find that it was badly cracked. This was a great disaster for Miss Alonso because she has poor vision, and was worried about injuries. Where does a Cuban dancer in trouble in Moscow turn for help? Why, the Metropolitan Opera of New York, of course.

"What can I do? What can I do? I'm afraid," she told Jane Hermann, the Met's director of presentations. It didn't take long for Mrs. Hermann to figure out what the dancer wanted. Miss Alonso felt at home on the Met's heavy linoleum flooring, having performed on it last summer, and that is what she wished to have.

Moving fast, Mrs. Hermann got the 3,500-pound floor ready for shipment, cut through red tape, and had it in Moscow three days later, in time for Miss Alonso's first performance. It cost Miss Alonso \$3,000 for the shipping charges, but the dancer said, "My feet are worth \$3,000 to me." There was no disagreement from Mrs. Hermann, although she jokingly said, "Now I hope we get the thing back."



# Document Carrier

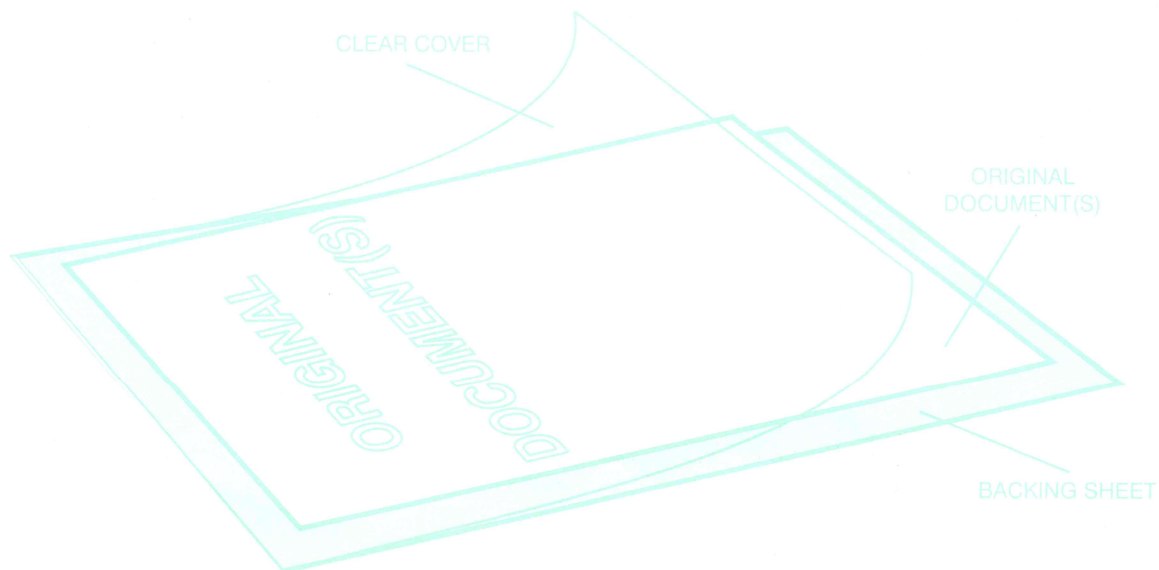
**For COPYING, SCANNING or FAXING**  
**MULTIPLE OR VARYING SIZE DOCUMENTS 8½" X 11" OR SMALLER**

- **PROTECT** your valuable documents from possible damage when copying, scanning or faxing.
- **ORGANIZE** originals of varying sizes and shapes, such as expense receipts, for copying, scanning or faxing.

## ~ INSTRUCTIONS ~

1. Place document(s) to be copied, scanned or faxed face up between the clear cover and the backing sheet.
2. Lay the document carrier containing the original document(s) on the glass\* to copy or scan, or insert the carrier into your fax machine, as usual.

**The document carrier can be reused numerous times!**



*\*not guaranteed to work in copier or scanner document feeders*

**Reorder Number 099DC**



# 8. Festival internacional de Ballet de La Habana



## FESTIVAL INTERNACIONAL DE BALLET/82

### PROGRAMA- 3 días/2 noches

**Incluye:**

Alojamiento según categoría en habs. dobles

Plan AP

Transfer Aerop-Hotel-Aerop.

Transportación interna en ómnibus según categoría  
(y en autos Lada para el turismo individual)

Asistencia a 2 funciones del Festival.

### PROGRAMA: 8 días/7 noches

**Incluye:**

Alojamiento según categoría en habs. dobles

Plan AP

Transfer Aerop-Hotel-Aerop.

Transportación interna en ómnibus según categoría

Brindis de Bienvenida y Reunión de Información

Asistencia a 6 funciones del Festival

Paseo de FAM de la ciudad.

### PROGRAMA: 10 días/9 noches

**Incluye:**

Alojamiento según categoría en habs. dobles

Plan AP o MAP

Transfer Aerop-Hotel-Aerop.

Brindis de Bienvenida y Reunión de Información

Transportación interna en ómnibus según categoría

(y en autos Lada para el turismo individual)

Inscripción al Seminario

Participación en las 8 clases del Seminario

Certificado de asistencia al Seminario

Asistencia a 8 funciones del Festival

*8. Festival  
internacional  
de Ballet  
de La Habana*



**1982 INTERNATIONAL BALLET FESTIVAL**

**PROGRAM: 3 days, 2 nights**

**Includes:**

**Double-room accommodations**

**American Plan**

**Airport-hotel-airport transfers**

**Transportation within Cuba by bus (or Lada cars for individual tourism)**

**Tickets to two Festival performances**

**PROGRAM: 8 days, 7 nights**

**Includes:**

**Double-room accommodations**

**American Plan**

**Airport-hotel-airport transfers**

**Transportation within Cuba by bus**

**Welcome cocktail and briefing session**

**Tickets to six Festival performances**

**Introductory tour of the city**

**PROGRAM: 10 days, 9 nights**

**Includes:**

**Double-room accommodations**

**American Plan or Modified American Plan**

**Airport-hotel-airport transfers**

**Welcome cocktail and briefing session**

**Transportation within Cuba by bus (or Lada cars for individual tourism)**

**Enrollment in the course**

**Participation in the course's eight classes**

**Certificate for the course**

**Tickets to eight Festival performances**

1. curso práctico  
internacional  
de la escuela  
cubana  
de Ballet

1989

BALLET NACIONAL DE CUBA  
CALZADA No. 510 e/ D y E  
CIUDAD DE LA HABANA 4  
TELEFONOS: 32-7151 32-2829

1ST INTERNATIONAL PRACTICAL COURSE OF THE CUBAN SCHOOL OF BALLET  
APPLICATION BLANK

NAME: \_\_\_\_\_

HOME ADDRESS: \_\_\_\_\_

TELEPHONE: \_\_\_\_\_

BALLET COMPANY: \_\_\_\_\_

COMPANY'S ADDRESS: \_\_\_\_\_

BALLET SCHOOL: \_\_\_\_\_

LEVEL OF STUDIES (CURRENT YEAR): \_\_\_\_\_

SCHOOL'S ADDRESS: \_\_\_\_\_



1. curso práctico  
internacional  
de la escuela  
cubana  
de Ballet  
1989

BALLET NACIONAL DE CUBA  
CALZADA No. 510 e/ D y E  
CIUDAD DE LA HABANA 4  
TELEFONOS: 32-7151 32-2829

PLANILLA DE INSCRIPCION  
DATOS A LLENAR POR EL INTERESADO

NOMBRE Y APELLIDOS: \_\_\_\_\_

DIRECCION PARTICULAR: \_\_\_\_\_

TELEFONOS: \_\_\_\_\_

COMPAÑIA A LA CUAL PERTENECE: \_\_\_\_\_

\_\_\_\_\_

DIRECCION DE LA COMPAÑIA: \_\_\_\_\_

ESCUELA EN LA QUE CURSA ESTUDIOS DE BALLET: \_\_\_\_\_

\_\_\_\_\_

AÑO QUE CURSA: \_\_\_\_\_

DIRECCION DE LA ESCUELA: \_\_\_\_\_

07/01/92

10:33

☎213 237 4713

LAT COMMCEN

☑001

# ACTIVITY REPORT

TRANSMISSION OK

TRANSACTION # 1837

CONNECTION TEL

CONNECTION ID G3

START TIME 07/01 10:32

USAGE TIME 01'00

PAGES 1

# Los Angeles Times

Times Mirror Square  
Los Angeles, CA 90053  
213 237-5000

6/29/92

Ms. Alicia Alonso  
President  
Committee Organizer

Dear Alicia Alonso:

Many thanks for your kind invitation to attend the Cuba Festival in November. I would love to accept but, alas, it is not possible at this time.

Good wishes as always.

*Martin Bernheimer*

Martin Bernheimer  
Times Music/Dance Critic

MB:fh



011-900

Los Angeles Times

Times Mirror Square  
Los Angeles, CA 90053  
213 237-5000

Fit

pls type and fax n telex  
- sign in my absence:

DEAR ALICIA ALONSO:

Many thanks for your kind  
invitation to attend the Cuba  
Festival in November. I would  
love to accept but, alas, it  
is not possible at this time.

Best wishes, as always,

Mart Buz  
Times MUSIC/DANCE  
CRITIC



PERSONALIDADES DE RELIEVE EN EL MUNDO DEL BALLET.

CON LA CERTEZA DE QUE SUPRESENCIA ENRIQUECERA LA REALIZACION DEL  
ENCUENTRO, RECABAMOS SU

COLL CKD

PAGE 2/28/23

PARTICIPACION EN LO REFERENTE A LA LABOR PERIODISTICA. CORDIALMENTE,

ALICIA ALONSO

PRESIDENTA

COMITE

ORGANIZADOR

FAX: 333 117

TELEX: 512190 BALLET CU

TELEF: 322829/326343/327151

COLL CKD

CUBA

12:36 EST

MGMCOMP

TO REPLY BY MAILGRAM MESSAGE, PHONE WESTERN UNION ANYTIME, DAY OR NIGHT:

FOR YOUR LOCAL NUMBER, SEE THE WHITE PAGES

OF YOUR LOCAL TELEPHONE DIRECTORY

OR

DIAL (TOLL-FREE) 800-325-6000

ADD



MAILGRAM SERVICE CENTER  
MCLEAN, VA. 22102-4397  
25AM

WESTERN  
UNION | MAILGRAM®



1-002713A116 04/25/92 ICS IPMRNOC RNO LASB  
63488 RENO NV 04-25 1034A PDT

SR MARTIN BERHEIMER LA TIMES  
17350 SUNSET BLVD APT 702C  
PACIFIC PALISADES CA 90272

1-000322I116 04/25/92  
ICS IPMIIHD  
001 ITS FM WUW CUB4975 04-25 0632 EST  
FON 2136252345  
OR FON 2139727745  
SR MARTIN BERHEIMER LA TIMES  
17350 SUNSET BLVD APT 702C  
PACIFIC PALISADES CA 90272

CUB4975 CUBRA1830  
UDNX CO CUHN 141  
HABANACUBA 141/126 24 1743 PAGE 1/57/53

SR. MARTIN BERHEIMER  
LOS ANGELES TIMES  
17350 SUNSET BOULEVARD APT 702-C  
TELEF-(213)625-2345 OR 972-7745  
PACIFICPALISADESCA902272

ESTIMADO SR. BERHEIMER:

ENTRE EL 28 DE OCTUBRE Y EL 8 DE NOVIEMBRE PROXIMOS TENDRA LUGAR  
LEL XIII FESTIVAL INTERNACIONAL DE BALLET DE LA HABANA, AL CUAL  
TENEMOS SUMO GUSTO EN INVITARLE.  
EN ESTA OPORTUNIDAD, EL TEMA DEL

COLL CKD

PAGE 2/56/50

FESTIVAL SERA ''PRESENCIA IBEROAMERICANA EN EL ARTE DEL BALLET''.  
EP TAL SENTIDO, NOS PROPONEMOS REUNIR A UN SELECTO GRUPO DE  
ESTRELLAS, COREOGRAFOS, COMPANIAS, EMPRESARIOS Y EN GENE  
AL, A



TO REPLY BY MAILGRAM MESSAGE, PHONE WESTERN UNION ANYTIME, DAY OR NIGHT:

FOR YOUR LOCAL NUMBER, SEE THE WHITE PAGES

OF YOUR LOCAL TELEPHONE DIRECTORY

OR

DIAL (TOLL-FREE) 800-325-6000





# 8. Festival internacional de Ballet de La Habana

8th INTERNATIONAL BALLET FESTIVAL OF HAVANA  
OCTOBER 28-NOVEMBER 8, 1982





El Festival propiciará el encuentro de artistas que nunca habían estado juntos en el escenario, de grandes personalidades que sólo se conocían por referencias, de creadores que no tenían relación entre ellos salvo por sus obras.

En esta edición, el Ballet Nacional de Cuba y su directora general Alicia Alonso han dedicado el Festival a destacar el arte coreográfico latinoamericano, que recoge una amplia variedad de temas, reunidos en más de treinta obras.

Como iniciativa del Festival, se solicitará a las grandes figuras invitadas que incluyan en su repertorio si no un número, por lo menos un solo, o un pas de deux que contenga un tema latinoamericano, además de su participación en los grandes clásicos como *La Bella Durmiente*, *el Lago de los Cisnes*, *Coppelia*, *Giselle*, etc.

También se crearán parejas con figuras de diferentes nacionalidades que nunca han bailado juntas.

El 8. Festival Internacional de Ballet de La Habana conjugará en escena lo nuevo y lo histórico, en un marco de enorme amor por la danza.

## OPINIONES SOBRE LA ESCUELA CUBANA:

Existe una escuela cubana de ballet, la más joven nacida en unos 300 años de historia y que ya puede reconocerse sin lugar a dudas. Todos los bailarines son entusiastas, pero los cubanos son fanáticos del baile. Han realizado en pocos años logros que a otros costó el trabajo de dos o tres generaciones. Es una verdadera gran escuela.

ARNOLD HASKELL (Gran Bretaña)

Creo que sí; existe una escuela cubana de ballet. Las bailarinas cubanas poseen un alto nivel de individualidad de acuerdo a principios propios, con una pedagogía propia.

MAYA PLISETSKAYA (Unión Soviética)

Existe en los cubanos, además de una fuerte técnica, una forma nueva de bailar. Ponen en la escena los números clásicos con una técnica muy novedosa. Su danza está llena de pequeños detalles, como un trabajo de joyería.

BIRGIT CULLBERG (Suecia)

The Festival will promote a meeting of artists who have never been on stage together before, outstanding figures previously known only by reference and creators who have had no contact except through their works.

The National Ballet of Cuba and Alicia Alonso, its General Director, have dedicated this Festival to Latin-American choreography, encompassing a wide variety of topics in more than 30 ballets.

At the initiative of the Festival, outstanding guests will be requested to have their repertoires include at least one solo or pas de deux with a Latin-American theme, in addition to participating in such great classics as *Sleeping Beauty*, *Swan Lake*, *Coppelia* and *Giselle*.

Dancers of different nationalities who have never danced together before will be paired as partners.

The 8th International Ballet Festival of Havana will combine the new and the historic within the framework of an overwhelming love of the dance.

## VIEWS ON THE CUBAN SCHOOL OF BALLET:

"There is a Cuban school of ballet — the youngest one, born during some 300 years of history — which is already unquestionably recognizable. All dancers are enthusiastic, but Cubans are fanatics about the dance. In just a few years, they have chalked up achievements that took others the work of two or three generations to attain. It is really a big school."

ARNOLD HASKELL (Great Britain)

"I believe that, yes, there is a Cuban school of ballet. The Cuban ballerinas have a high level of individuality, in line with their own principles, with a pedagogy of their own."

MAYA PLISETSKAYA (Soviet Union)

"In addition to strong technique, the Cubans have a new form of dancing. They stage classical numbers with a very new technique. Their dance is full of small details, like a polished jewel."

BIRGIT CULLBERG (Sweden)





## OPINIONES SOBRE EL FESTIVAL INTERNACIONAL DE BALLET DE LA HABANA

Este Festival Internacional es un evento muy útil, con una gran amplitud, de beneficio enorme para todos, tanto para los bailarines como para los que participamos observadores o críticos.

**GALINA ULANOVA** (Unión Soviética)

El Festival de La Habana es un logro, uno de los eventos más importantes del mundo. El traer aquí a los mejores bailarines requiere una gran organización y sabemos que a la cabeza de ella ha estado la gran bailarina de Cuba y del mundo, Alicia Alonso.

**ANTON DOLIN** (Gran Bretaña)

Primero está el cariño y el respeto universal por Alicia Alonso, que hace que una invitación suya sea muy valorada. En segundo lugar la seducción de la preciosa Habana. En tercero, el aliciente de participar en funciones con los mejores bailarines del mundo; y cuarto, la fama de cálida hospitalidad y de eficiente preocupación de que disfruta el Ministerio de Cultura de Cuba, que hace a los artistas o invitados sentirse felices de estar en La Habana.

**ANN BARZEL** (Estados Unidos)

En el mundo hay diversos eventos, pero ninguno tiene rasgos nacionales como éste. Yo no creo que la única medalla que se obtenga en este Festival sea el aplauso del público. El solo hecho de que un artista o personalidad haya sido invitado a este evento, organizado por Alicia Alonso, ya constituye de por sí un preciado galardón.

**ALLAN FRIDERICA** (Dinamarca)

El Festival Internacional de Ballet de La Habana no sólo es un ejemplo para América Latina, sino también para el mundo del ballet en general, un encuentro maravilloso en el cual críticos y artistas de diferentes lenguas y nacionalidades se unen y comprenden a través del maravilloso lenguaje del arte.

**ALEJANDRO YORI** (Perú)

## VIEWS ON THE INTERNATIONAL BALLET FESTIVAL OF HAVANA

"This International Festival is a very useful, extensive event of enormous benefit for all, both for the dancers and for those of us who participate as observers and critics."

**GALINA ULANOVA** (Soviet Union)

"The Havana Festival is an achievement, one of the most important events in the world. It takes tremendous organization to bring the best dancers here, and we know that Alicia Alonso, Cuba's and the world's great ballerina, has been directing it."

**ANTON DOLIN** (Great Britain)

"First is the universal love and respect for Alicia Alonso, which makes an invitation from her very highly esteemed. Second, there is the seduction of lovely Havana. Third, the inducement of participating in performances with the best dancers in the world; and fourth, the fame of the warm hospitality and efficient work of the Ministry of Culture of Cuba, which makes artists and guests feel happy to be in Havana."

**ANN BARZEL** (United States)

"There are many events in the world, but none has such national characteristics as this one. I don't think that the only medal that is won in this Festival is the public's applause. The very fact that an artist or figure has been invited to attend this event, organized by Alicia Alonso, constitutes a treasured reward."

**ALLAN FRIDERICA** (Denmark)

"The International Ballet Festival of Havana is an example not only for Latin America but for the whole world of ballet in general, a marvelous meeting in which critics and artists of different languages and nationalities join and understand one another through the marvelous language of their art."

**ALEJANDRO YORI** (Peru)

## CUBA/ 8. FESTIVAL INTERNACIONAL DE BALLET DE LA HABANA/CUBA

Fiesta de la danza en Cuba. Del 28 de octubre al 8 de noviembre de 1982, el rico universo del arte danzario se dará cita en La Habana.

Presidido por su directora general, la prima ballerina assoluta Alicia Alonso, el Ballet Nacional de Cuba acogerá a las más importantes compañías, tendencias y estilos, representados por famosos bailarines, coreógrafos, críticos y otras personalidades del mundo de la danza.

En su constante afán de renovación, el Festival, esta vez, estará dedicado a develar los valores del arte coreográfico latinoamericana-

no. En el Gran Teatro Federico García Lorca y en otras confortables salas cubanas, la prensa internacional especializada y todos los amantes del ballet disfrutarán de este evento único por su amplitud y variedad.

El arte de los coreógrafos latinoamericanos (junto a las piezas clásicas del repertorio universal) será, sin duda, una jornada inolvidable.

"El secreto de mi técnica es mucho trabajo, y el secreto de mi arte, mucho estudio. Y amar la carrera."

ALICIA ALONSO

La prima ballerina assoluta Alicia Alonso trabaja infatigablemente no sólo como directora general del Ballet Nacional de Cuba sino también como ejecutante. Este año se ha preparado con tesón para el 8. Festival Internacional de Ballet de La Habana.

Cada aparición de Alicia Alonso, desde la apasionada Carmen a la delicada Giselle, asombrará por su estilo soberbio, brillo técnico, sensibilidad y fuerza expresiva, en el lenguaje universal del ballet.

Nadie va a saber nunca cuando ella se va a retirar, por eso hay que acudir a todas sus funciones si se quiere tener el inmenso privilegio de haberla visto en la última de sus inolvidables representaciones.

## CUBA/ 8TH INTERNATIONAL BALLET FESTIVAL OF HAVANA/CUBA

Dance festival in Cuba. World-renowned ballet figures will meet in Havana October 28 through November 8, 1982.

Headed by prima ballerina assoluta Alicia Alonso, its General Director, the National Ballet of Cuba will welcome the most important companies, trends and styles, represented by famous dancers, choreographers, critics and other figures from the world of dance.

In its ongoing efforts to present a fresh approach, this year the Festival will concentrate on bringing out the values of Latin-American choreography.

Members of the international press and other balletomanes will view this event — unprecedented for its size and variety — in the Federico García Lorca Theater and other Cuban halls. The art of Latin-American choreographers (along with classical ballets from an international repertoire) will doubtless provide an unforgettable experience.

"The secret of my technique is lots of work, and the secret of my art, lots of study. And, of course, loving it."

ALICIA ALONSO

Prima ballerina assoluta Alicia Alonso works indefatigably not only as General Director of the National Ballet of Cuba but also as a dancer. This year, she has been preparing for the 8th International Ballet Festival of Havana.

To each of her roles, ranging from the passionate Carmen to the delicate Giselle, Alicia Alonso brings her flawless style, brilliant technique, sensitivity and expressive power in the universal language of the ballet.

Nobody knows just when she will retire, so go to all her performances if you want the immense privilege of having seen her in the last of her unforgettable roles.



# 1. curso práctico internacional de la escuela cubana de Ballet 1989

Alicia Alonso y el Ballet Nacional de Cuba anuncian la próxima apertura del 1. Curso Práctico Internacional de la Escuela Cubana de Ballet, elaborado en especial para bailarines profesionales y alumnos adelantados que, en cualquier parte del mundo, estén finalizando los estudios de esta disciplina artística, así como también para observadores.

El curso coincidirá con la celebración del 8. Festival Internacional de Ballet de La Habana, que pondrá en contacto a los asistentes con prestigiosas figuras mundiales de la danza.

Durante una semana de trabajo, los más experimentados maitres, profesores y bailarines estrellas de la escuela cubana de Ballet impartirán lecciones de técnica clásica, adagio, puntas, coda y variaciones, entre otros temas. Las sesiones culminarán con una fecunda clase magistral de estilo romántico impartida por la prima ballerina assoluta Alicia Alonso.

El 1. Curso Internacional de la Escuela Cubana de Ballet posibilita una excepcional ocasión de relacionarse con uno de los más apasionantes fenómenos estilísticos del ballet contemporáneo y su máximo exponente escénico, Alicia Alonso, devenida en auténtico símbolo danzario de nuestra era.

El universo escénico de la escuela cubana de ballet ofrece a estudiantes, bailarines, coreógrafos, profesores, maitres y otros especialistas del ballet mundial una trascendente experiencia en su trayectoria profesional. Al concluir este singular curso, se entregará a los asistentes un diploma del Ballet Nacional de Cuba como constancia académica.

La prima ballerina assoluta Alicia Alonso ha destacado que el 8. Festival Internacional de Ballet de La Habana acoplará diferentes facetas del amplio mundo del ballet y reunirá a personalidades de todas partes del planeta.

## 1ST INTERNATIONAL TECHNICAL COURSE OF THE CUBAN SCHOOL OF BALLET

Alicia Alonso and the National Ballet of Cuba announce that enrollment in the 1st International Technical Course of the Cuban School of Ballet — created especially for professional dancers and advanced students of ballet from all over the world — will soon be open. Observers will also be welcome.

The course will be held at the same time as the 8th International Ballet Festival of Havana, so those taking the course will have contact with world-renowned ballet greats.

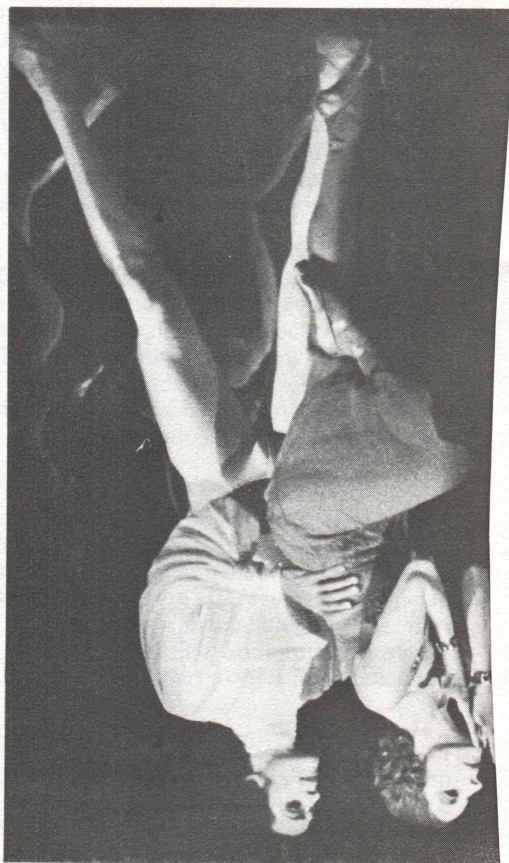
For a week, the most experienced maitres, professors and starring dancers of the Cuban school of ballet will give classes in classical technique, adagio, pointe, coda, variations and other topics. The sessions will conclude with a class on romantic style given by prima ballerina assoluta Alicia Alonso.

The 1st International Technical Course of the Cuban School of Ballet will offer an exceptional opportunity for getting acquainted with Alicia Alonso, one of the most impassioned stylists in contemporary ballet, who has become a true symbol of the dance in our time.

The repertoire of the Cuban school of ballet offers students, dancers, choreographers, professors, maitres and other international ballet specialists outstanding experience in their professional training. The National Ballet of Cuba will issue certificates to participants at the end of this unique course, which may be used for academic credit.

Prima ballerina assoluta Alicia Alonso has emphasized that the 8th International Ballet Festival of Havana will combine various facets of the extensive world of ballet and will bring together outstanding figures from all over the world.







# 1. curso práctico internacional de la escuela cubana de Ballet 1982

1st INTERNATIONAL TECHNICAL COURSE OF THE CUBAN SCHOOL OF BALLET  
OCTOBER 29-NOVEMBER 5, 1982



DIRECCION DEL BALLET NACIONAL DE CUBA.  
CALZADA N 510 al D y E. CIUDAD DE LA HABANA. 4 TELEFONOS: 32-7151 32-2829

#### CUBATUR

Calle 23 No. 156, Vedado  
La Habana 4, Cuba  
Teléf.: 32-4521  
Telex: 511366 y 511243 TUR CU

#### KUBANISCHES FREMDENVERKEHRSBURO

Schillerstr 10.6000  
Frankfurt Main 1, BDR  
Teléf.: 28 8322/28-8323  
Telex: 4185577 CUTU-d

#### OFICINA DE PROMOCION E INFORMACION TURISTICA DE CUBA

Insurgentes Sur No. 421  
esq. Aguascalientes  
Complejo Aristos, Edificio B.  
Local 310  
México, D.F. (06100)  
Teléf.: 574-9454 - 574-9651  
Telex: 017-72-900 CUBAME

#### CUBA TOURIST BOARD

372 Bay Street,  
Suite 810  
Toronto,  
Ontario M5H 2W9  
Canada  
Teléf.: (416) 368-0437 - 368-0505  
Telex: 0623258

#### OFFICE DE PROMOTION ET INFORMATION TOURISTIQUE DE CUBA

24 Rue Du Quatre Septembre  
Paris, France  
Teléf.: 742 9121  
Telex: 680791

#### INSTITUTO NACIONAL DE TURISMO

Avenida Malecón y Calle G. Vedado. La Habana 4, Cuba  
Teléf. 32-0571 Telex: 511-238 INT CU





ALICIA ALONSO seleccionó lo mejor de la técnica de ballet de otras escuelas, las condensó en una sola y ese resultado lo encontraremos en la técnica de la escuela cubana de ballet.

ELEANOR D'ANTUONO (Estados Unidos de Norteamérica)

La escuela cubana de ballet ha sobrepasado el nivel en el que el cuerpo es un obstáculo. Debido a una técnica magnífica se ha llegado a esa espontaneidad en que el gesto es natural y, aunque uno lo sepa difícil no se nota el esfuerzo. Las cosas flotan, suceden con gran fluidez, y no con la proeza de un atleta, sino como parte de la personalidad del bailarín. Creo que han llegado a la espontaneidad por medio de una técnica perfecta.

GLORIA CONTRERAS (México)

#### CURRICULUM DEL 1. CURSO PRACTICO INTERNACIONAL DE LA ESCUELA CUBANA DE BALLET. La Habana/CUBA/1982

1. DURACION DEL CURSO: 7 días.
2. DURACION DE CADA CLASE: 1 hora y 30 minutos.
3. ASPECTOS QUE SERAN TRATADOS:
  - a) Técnica clásica en la escuela cubana.
  - b) Adagio (pas de deux classique).
  - c) Puntas y coda.
  - d) Variaciones.
  - e) Clase magistral de estilo romántico impartida por ALICIA ALONSO.
4. PROGRAMA:  
29 de octubre (viernes): Clase técnica de media punta.  
30 de octubre (sábado): Clase de pas de deux classique.  
31 de octubre (domingo): Función y Conferencia en el anfiteatro flotante del Parque Lenin de La Habana.  
1o. de noviembre (lunes): Clase de puntas y coda.  
2 de noviembre (martes): Clase de variaciones.  
3 de noviembre (miércoles): Clase de pas de deux classique.  
4 de noviembre (jueves): Clase de variaciones.

#### CULMINACION:

5 de noviembre (viernes): Clase Magistral de estilo romántico brindada por ALICIA ALONSO

"ALICIA ALONSO selected the best of the ballet techniques of other schools, condensed it into a single whole and from it fashioned the technique of the Cuban school of ballet."

ELEANOR D'ANTUONO (United States)

"The Cuban school of ballet has risen above the level at which the body is an obstacle. Magnificent technique has led it to that spontaneity in which gesture is natural, and, even though you know it's difficult, you don't notice the effort: things float and occur with great fluidity —not like the prowess of an athlete, but as part of the dancer's personality. I think they have arrived at spontaneity by means of perfect technique."

GLORIA CONTRERAS (México)

#### CURRICULUM OF THE 1ST INTERNATIONAL TECHNICAL COURSE OF THE CUBAN SCHOOL OF BALLET. HAVANA, CUBA, 1982

1. DURATION OF THE COURSE: 7 days
2. DURATION OF EACH CLASS: 90 minutes.
3. ASPECTS TO BE TAKEN UP:
  - a) Classical technique in the Cuban school
  - b) Adagio (classical pas de deux)
  - c) Pointe and coda
  - d) Variations
  - e) Class on romantic style given by ALICIA ALONSO
4. PROGRAM:  
Friday, October 29: Technical class on demi-pointe  
Saturday, October 30: Class on classical pas de deux  
Sunday, October 31: Performance and talk at the floating amphitheater at Havana's Lenin Park  
Monday, November 1: Class on pointe and coda  
Tuesday, November 2: Class on variations  
Wednesday, November 3: Class on classical pas de deux  
Thursday, November 4: Class on variations  
Friday, November 5: Class on romantic style given by ALICIA ALONSO

Alicia  
Alonso





How best to communicate Cate

Clifford I tried 57 -

target class  
They were nice

incredibly no company / San Diego tied /  
I feel I must help them / No  
one else took the responsibility. /  
People don't want to get together  
They are fighting for it.!!  
It's a beginning -

When last done at Swan Lake II

Not for 10 years  
I didn't know.

Give them a chance  
Control played on part -  
never touched the floor.  
Rehearsal was slower.

Stopped because of eyes.  
Gig went extra... Don't know  
Didn't like the mixture





# Document Carrier

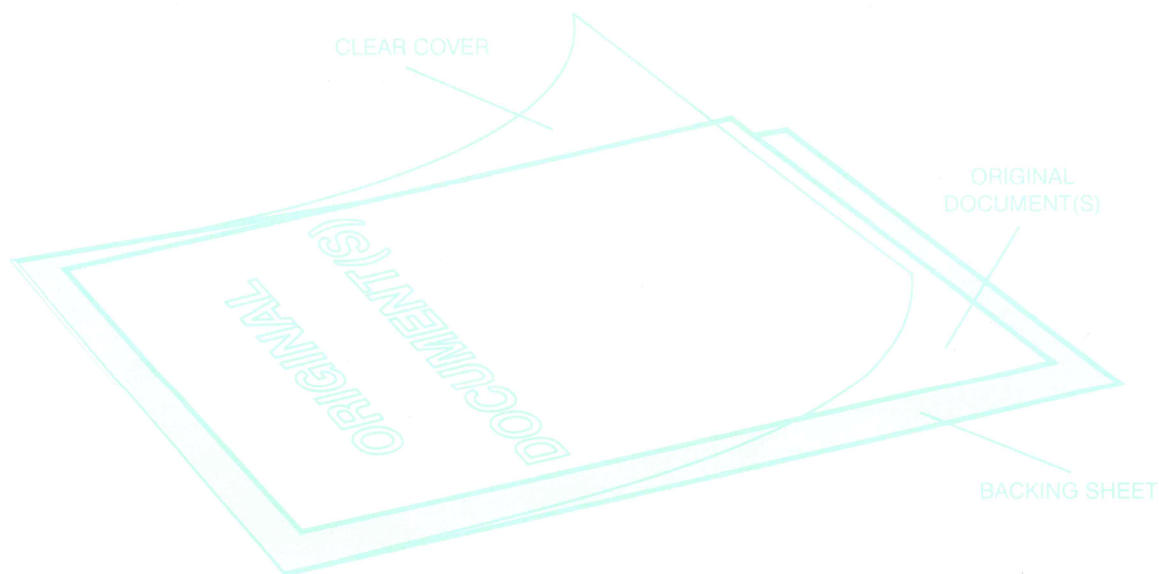
**For COPYING, SCANNING or FAXING**  
**MULTIPLE OR VARYING SIZE DOCUMENTS 8½" X 11" OR SMALLER**

- **PROTECT** your valuable documents from possible damage when copying, scanning or faxing.
- **ORGANIZE** originals of varying sizes and shapes, such as expense receipts, for copying, scanning or faxing.

## ~ INSTRUCTIONS ~

1. Place document(s) to be copied, scanned or faxed face up between the clear cover and the backing sheet.
2. Lay the document carrier containing the original document(s) on the glass\* to copy or scan, or insert the carrier into your fax machine, as usual.

**The document carrier can be reused numerous times!**



*\*not guaranteed to work in copier or scanner document feeders*

**Reorder Number 099DC**

## Theater conditions

Not bad.

Small.

Stage is OK..

## Where been

All over the world

Loth stage.

2 months at home.

2 classes a day.

Better warm - continue - La Perle

Cuba - May - June. 4 weeks

- will leave Weather of Heights

↑ Calisto Alvarez

Wing Callio = (the a low.)



# Document Carrier

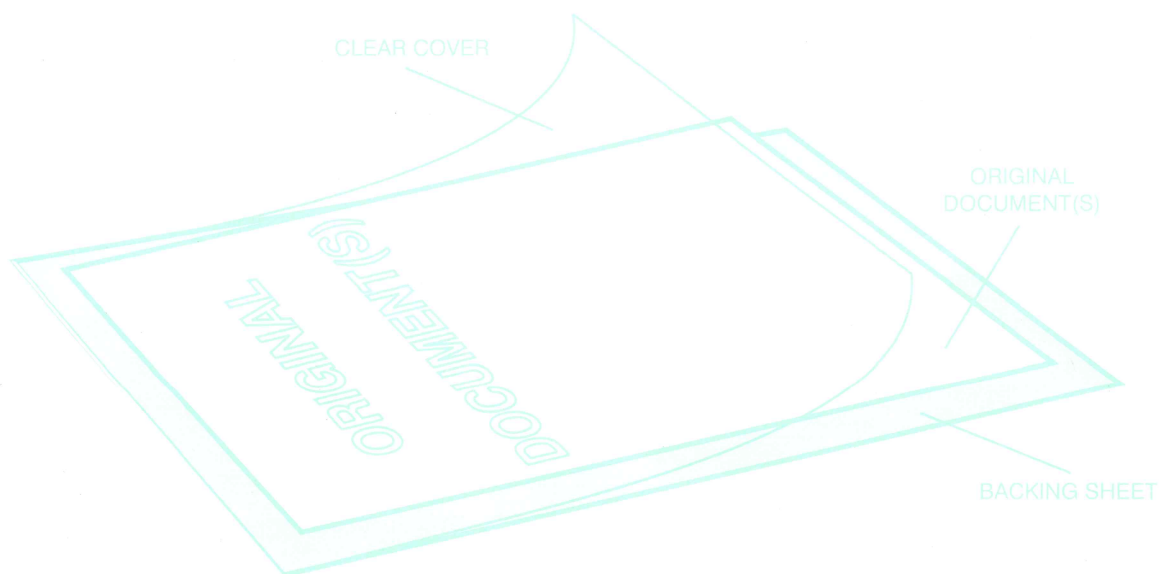
**For COPYING, SCANNING or FAXING**  
**MULTIPLE OR VARYING SIZE DOCUMENTS 8½" X 11" OR SMALLER**

- **PROTECT** your valuable documents from possible damage when copying, scanning or faxing.
- **ORGANIZE** originals of varying sizes and shapes, such as expense receipts, for copying, scanning or faxing.

## ~ INSTRUCTIONS ~

1. Place document(s) to be copied, scanned or faxed face up between the clear cover and the backing sheet.
2. Lay the document carrier containing the original document(s) on the glass\* to copy or scan, or insert the carrier into your fax machine, as usual.

**The document carrier can be reused numerous times!**



*\*not guaranteed to work in copier or scanner document feeders*

**Reorder Number 099DC**



## Festival

New Ballets

Corse - 7 days - 29.

Inv. led: Elean - Davilov

Cynthia ]

Tidehoush - Iorino - Vasche.

Maxim - Sanyuk - Farkh.

Rosario Suarez: Gyrdans.

## New dancers in Cuba?

open.

anyone.



Rolando Cardia.

Castellon.

James - other.



# Document Carrier

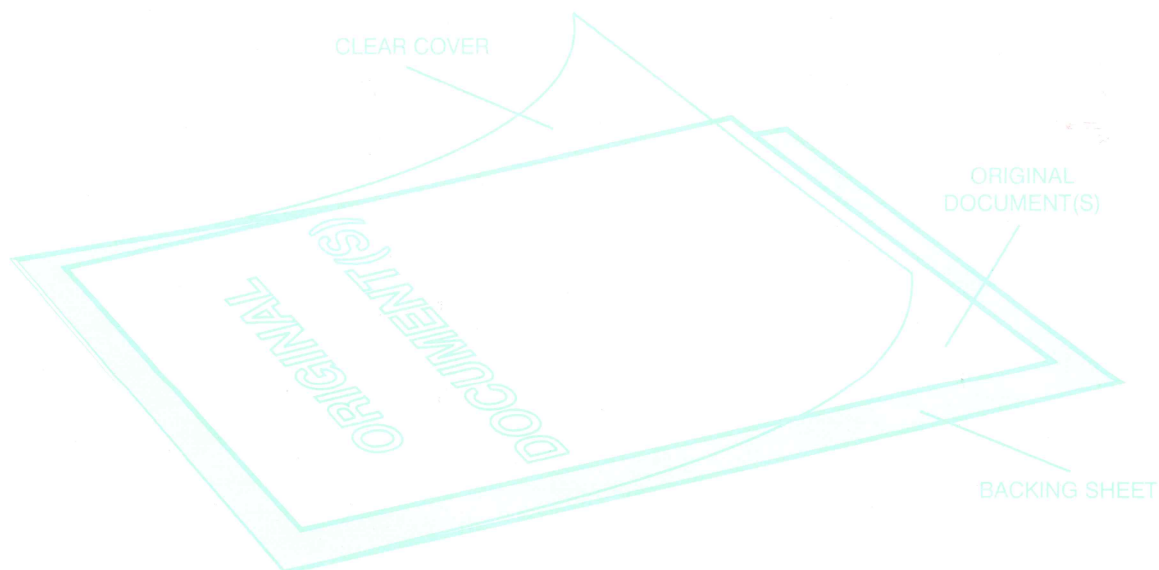
**For COPYING, SCANNING or FAXING**  
**MULTIPLE OR VARYING SIZE DOCUMENTS 8½" X 11" OR SMALLER**

- **PROTECT** your valuable documents from possible damage when copying, scanning or faxing.
- **ORGANIZE** originals of varying sizes and shapes, such as expense receipts, for copying, scanning or faxing.

## ~ INSTRUCTIONS ~

1. Place document(s) to be copied, scanned or faxed face up between the clear cover and the backing sheet.
2. Lay the document carrier containing the original document(s) on the glass\* to copy or scan, or insert the carrier into your fax machine, as usual.

**The document carrier can be reused numerous times!**



*\*not guaranteed to work in copier or scanner document feeders*

**Reorder Number 099DC**



Who coming to Festival?

Giselle - with Engelke

(National: 7 [3,600])

Mejia.

Open air = stage

Which theaters





# Document Carrier

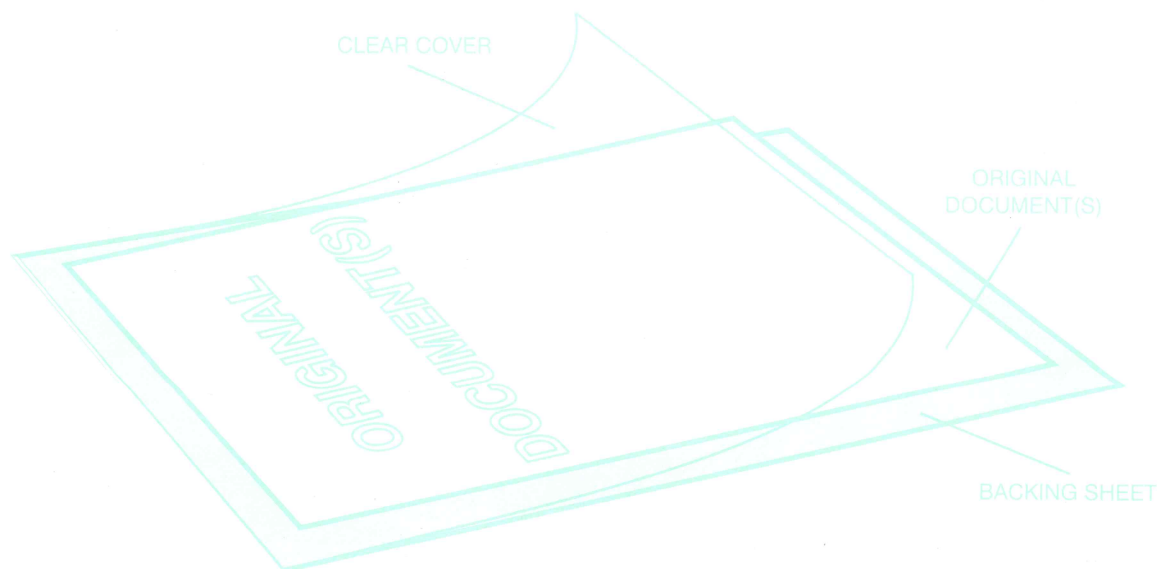
**For COPYING, SCANNING or FAXING**  
MULTIPLE OR VARYING SIZE DOCUMENTS 8½" X 11" OR SMALLER

- PROTECT your valuable documents from possible damage when copying, scanning or faxing.
- ORGANIZE originals of varying sizes and shapes, such as expense receipts, for copying, scanning or faxing.

## ~ INSTRUCTIONS ~

1. Place document(s) to be copied, scanned or faxed face up between the clear cover and the backing sheet.
2. Lay the document carrier containing the original document(s) on the glass\* to copy or scan, or insert the carrier into your fax machine, as usual.

**The document carrier can be reused numerous times!**



\*not guaranteed to work in copier or scanner document feeders

**Reorder Number 099DC**

608-233-1624

Ivan de Pico

My credentials

Josephine

Given up any roles?

No. Cynthia =

Fille =

Agnes de Mille

Carner =

(Fall River  
Legend.)

Will divide:

Open - not reason ...

With

3 companies.





# Document Carrier

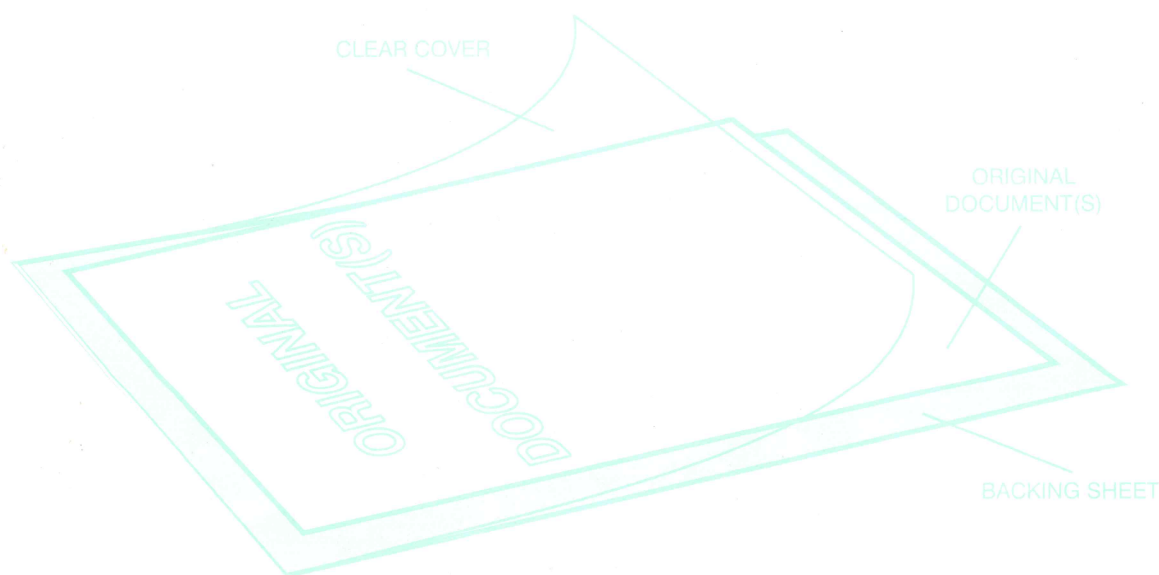
**For COPYING, SCANNING or FAXING**  
**MULTIPLE OR VARYING SIZE DOCUMENTS 8½" X 11" OR SMALLER**

- **PROTECT** your valuable documents from possible damage when copying, scanning or faxing.
- **ORGANIZE** originals of varying sizes and shapes, such as expense receipts, for copying, scanning or faxing.

## ~ INSTRUCTIONS ~

1. Place document(s) to be copied, scanned or faxed face up between the clear cover and the backing sheet.
2. Lay the document carrier containing the original document(s) on the glass\* to copy or scan, or insert the carrier into your fax machine, as usual.

**The document carrier can be reused numerous times!**



*\*not guaranteed to work in copier or scanner document feeders*

**Reorder Number 099DC**

New roles?

Misha - ~~Never thought about it.~~

Other US plans?

~~No invitations.~~

~~Misha - No relationship.~~

~~Bulanovi - oh yes.~~

~~(I have danced.)~~

Yonkers celebration





# Document Carrier

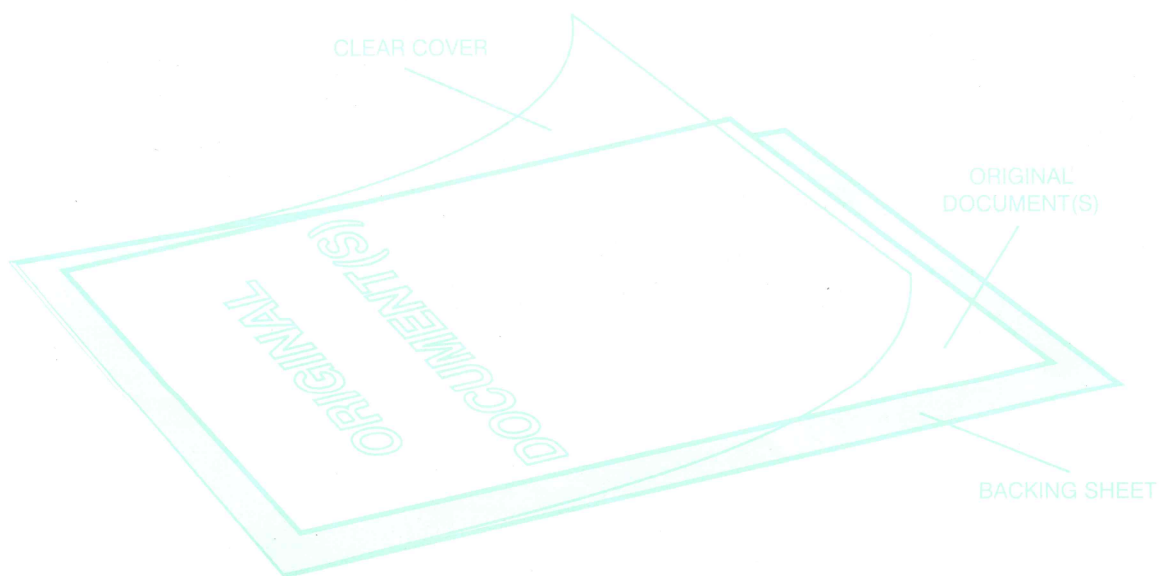
**For COPYING, SCANNING or FAXING**  
MULTIPLE OR VARYING SIZE DOCUMENTS 8½" X 11" OR SMALLER

- **PROTECT** your valuable documents from possible damage when copying, scanning or faxing.
- **ORGANIZE** originals of varying sizes and shapes, such as expense receipts, for copying, scanning or faxing.

## ~ INSTRUCTIONS ~

1. Place document(s) to be copied, scanned or faxed face up between the clear cover and the backing sheet.
2. Lay the document carrier containing the original document(s) on the glass\* to copy or scan, or insert the carrier into your fax machine, as usual.

**The document carrier can be reused numerous times!**



*\*not guaranteed to work in copier or scanner document feeders*

**Reorder Number 099DC**

~~Any political changes?~~

Lucia - has taken + given no  
much..

No changes.

• No change in support.

→ Pablo Amador Fernandez.  
Walter Hight

---

Ten. 7.11





# Document Carrier

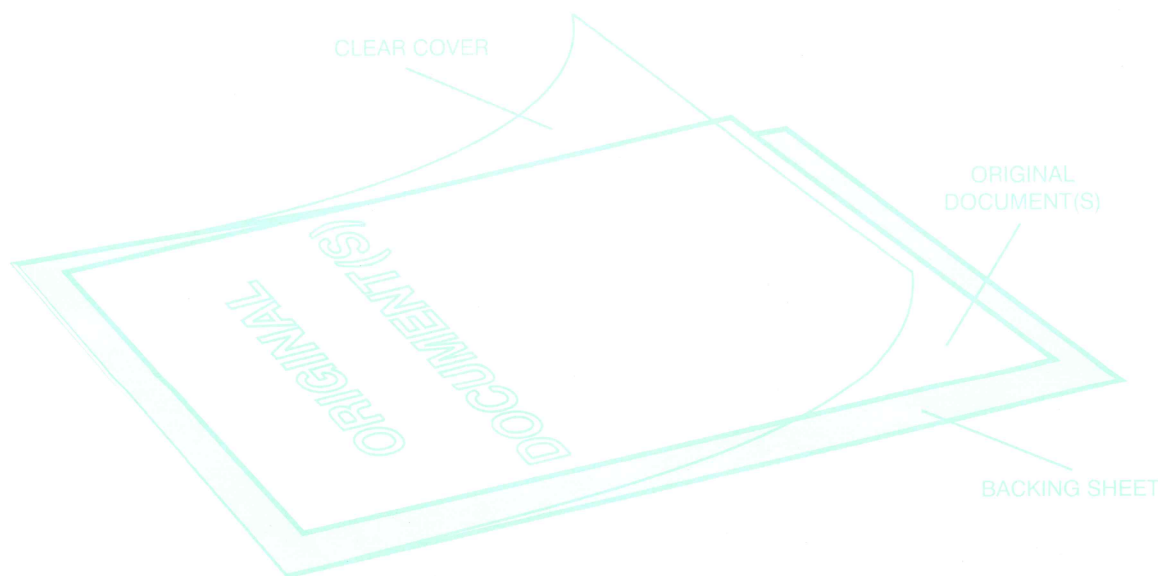
**For COPYING, SCANNING or FAXING**  
**MULTIPLE OR VARYING SIZE DOCUMENTS 8½" X 11" OR SMALLER**

- **PROTECT** your valuable documents from possible damage when copying, scanning or faxing.
- **ORGANIZE** originals of varying sizes and shapes, such as expense receipts, for copying, scanning or faxing.

## ~ INSTRUCTIONS ~

1. Place document(s) to be copied, scanned or faxed face up between the clear cover and the backing sheet.
2. Lay the document carrier containing the original document(s) on the glass\* to copy or scan, or insert the carrier into your fax machine, as usual.

**The document carrier can be reused numerous times!**



*\*not guaranteed to work in copier or scanner document feeders*

**Reorder Number 099DC**



ALICIA ALONSO

Alicia Alonso, Prima Ballerina Assoluta and General Director of the Ballet Nacional de Cuba, is considered to be one of the most important figures in the contemporary dance scene. She was born in Havana where she studied dance at the Escuela de Ballet de la Sociedad Pro-Arte Musical. Soon after that she moved to the United States where she continued her studies with Enrico Zanfreta, Alexandra Fedrova and other well-known teachers at the School of American Ballet in New York.

She began her dancing career in musical comedy, appearing in "GREAT LADY" and "STARS IN YOUR EYES," subsequently joining American Ballet Caravan. Miss Alonso became a member of Ballet Theatre (now American Ballet Theatre) in 1940 and was acclaimed for her brilliant work in all the great masterpieces of classic and romantic ballet. She worked with such choreographers as Michel Fokine, George Balanchine, Leonide Massine, Bronislava Nijinska, Antony Tudor, Jerome Robbins and Agnes de Mille, and danced lead roles in the world premieres of such seminal ballets as "UNDERTOW," "FALL RIVER LEGEND," AND "THEME AND VARIATIONS." As Prima Ballerina of Ballet Theatre, she performed throughout Europe and the Americas.

Her interest in developing ballet in Cuba took her back to Havana in 1948, where she founded Ballet Alicia Alonso, known today as Ballet Nacional de Cuba. From then on she shared her international activities with those of her own troupe, which received little or no official

- continued -







support until the Revolutionary Government of Cuba offered her support in 1959.

Alicia Alonso danced annually with the Ballet Russe de Monte Carlo between 1955 and 1959, and until 1960 she frequently performed with American Ballet Theatre. Miss Alonso was the first Western ballerina ever to be invited to dance in the Soviet Union, and was the first ballerina from the American continent to dance as a guest artist of the Bolshoi in Moscow and the Kirov in Leningrad(1957-1958).

Miss Alonso made annual tours, as Prima Ballerina, through several countries in Western and Eastern Europe, Asia, Latin America, and Canada during the decade of the sixties. She also performed as a guest artist in Nice, Calcutta, Tokyo Moscow. At the Paris Opera, she performed as a guest artist and staged her own "GISELLE," "GRAND PAS DE QUATRE" and "SLEEPING BEAUTY." She has been a member of the jury at International Ballet Contests at Varna, Moscow and Tokyo. In 1975, Miss Alonso renewed her appearances in the United States as a guest artist with American Ballet Theatre and at the Spoleto Festival, U.S.A.

Acclaimed by the critics for many years as one of the greatest ballerinas of all time, Alicia Alonso has received numerous distinctions in Cuba as well as in other countries. Among her many honors are: Dance Magazine Annual Award(1958), The Order of Work of the Democratic Republic of Vietnam(1964), Grand Prix de la Ville, Fourth International Festival of Dance, Paris(1966), Grand Prix de la Ville, with Ballet Nacional de Cuba, Eighth International Festival of Dance, Paris, (1970), Anna Pavlova Award of The University of Dance, Paris (1966), and Gold Medal of the Gran Teatro Llico de Barcelona(1971).



An outstanding personality in Cuban cultural life, Alicia Alonso has received, among other important recognitions in her country, the Doctorate in Honoris Causa in Art at the University of Havana in 1973. She was proclaimed National Hero by the Central Committee of the Cuban Workers Union, and is also a member of the Advisory Council to the Ministry of Culture.

As Director and Prima Ballerina of Ballet Nacional de Cuba, Alicia Alonso has been a guide and inspiration to a new generation of Cuban dancers, a group that has carved out its own unique position in international ballet.

\* \* \*